

Solo for C Flute
Polymicrotonal Modulations

Peter Thoenigsen

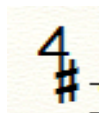
c.2019

Legend

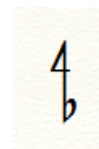
for
Flute

24 Tet-50 cents

as applied to all 12tet chroma



50 cents sharp

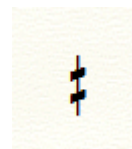


50 cents flat

18 Tet-66.6 cents



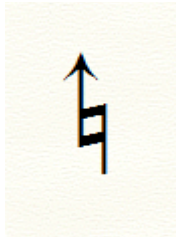
33.3 cents flat



33.3 cents sharp

	C = 0	
C# = 67		
	D = 200	Db = 133
D# = 267		
	E = 400	Eb = 333
E# = 467		
	F# = 600	F = 533
Gb = 667		
	G# = 800	G = 733
Ab = 867		
	A# = 1000	A = 933
Bb = 1067		
		B = 1133

48 Tet-25 cents as applied to all 12tet chroma



25 cents natural sharp



25 cents natural flat



25 cents sharp sharp



25 cents sharp flat



25 cents flat sharp



25 cents flat flat

On Cowellian Time Signatures

The whole note can be divided equally just as the whole tone can be divided--equally--into equally spaced divisions, thus creating equal divisions of microtones and rhythmic space. The essence of fifth, third, seventh, and tenth notes are that they serve as a convenient method for changing tempos without constantly referring to Beats Per Minute, but rather, by referencing internally the tuplet values to an "inner" 4/4, and thereby playing the resultant beat change, while adhering to the fundamental tempo within one's musical ear.

THEREFORE:

This composition utilizes third notes (similar to quarter-note triplets), fifth notes (pentuplet superimposed note values), seventh notes, and tenth note time signature values, thus altering the pulse as though the sections had been altered by metronomic indications and abruptly changing the tempic landscape. To me, the utilization of Cowell time signatures is more natural and appropriate than the superimposition of tuplets, adding more unnecessary layers of complexity.

Score

NO VIBRATO

Solo for Flute

Moderato $\text{♩} = 100$

Polymicrotonal Modulations

Peter Thoegersen

4/5 *giocosso*

Flute 24tet *mf* *f* *mp* *f*

Fl. *mp* *mf*

Fl. *p* *f* *scorrevole*

Fl. *ff* *ff* 7:4

Fl. *fff* *f* *mf* 5:4

Fl. *p* 11

Fl. 12

fff

Th 23 |
c foot

Fl. 13

fff

a piacere

4/5

3

f

ff

Fl. 15

f

ff

mf

f

mp

7

into flutter

Fl. 17

mf

into flutter

6:4

5:4

7:4

tr

mp

Fl. 19

f

mf

mp

f

into flutter

Fl. 21

mf

5

f

7

7

Fl. 23 *mf* *mp*

Fl. 25 *mp* *mf* *fff* *into flutter*

Fl. 27 *f* *sffz* *sfz* *fp*

Fl. 29 *p* *mp* *sffz* *mf*

Fl. 31 *mp* *p* *tongue ram*

Fl. 33 *p* *mf* *mp* *mf*

Fl. 35

mf *f*

Fl. 37

into flutter

mf *f* *ff*

Fl. 39

mf *mp* *fz*

Fl. 41

mf *mp* *pppp* *mp*

Fl. 42

p *pp* *ppp* *pppp*

Fl. 45

pp *ff* *fff*

47
Fl. 
mf *f*

48
Fl. 
mf *f*

49
Fl. 
ff *f*

51
Fl. 
fff *p* *mf*

53
Fl. 
pp *p* *mp*

55
Fl. 
p *ffz* *p* *sffz*

57
Fl. 
p *sffz*

Fl. 57 *f* *fff* *ff* *f* *sfz*

Fl. 59 *mp* *sfz* *p* *mp* *fff*

Fl. 62 *sfz* *mf* *ff* *f*

Fl. 64 *f* *mf*

Fl. 65 *mf* *fff* *fp*

Fl. 67 *mp* *pp* *mf* *pppp*

[illegible]

Fl. 81 *f* *ff* *mf* out of flutter

Fl. 83 *f* into flutter out of flutter *sfz*

Adagio ♩ = 66 (no microtonal symbols needed; tuning found in legend)

Fl. 18tet 85 *ff* *fff* fluttertongue

Fl. 86 *f*

Fl. 87 *ff* *fff*

Fl. 88 *f* *sfz*

Fl. 

95
Fl. *mf*

7:4

96
Fl. *mp*

97
Fl. *f*

98
Fl. *ff*

99
Fl. *ff*

7:4 6:4

100
Fl. *f* *fff*

into flutter

Fl. 101 *into flutter* *out of flutter* *fff* 5:4

Fl. 102 *sf* 5:4 *fff* 7:4 *ff*

Fl. 103 *f* 6:4 *ff*

Fl. 104 *sfz* *f*

Fl. 105 *sfz* 3:2 *ff* 6:4

Fl. 106 *sfz* *f* 6:4

Fl. 107

p *ff* 5:4

Fl. 108

ppp *fff* 3:2 *mf*

Fl. 109

f *pppp* *ff*

Fl. 110

3:2 7:4 7:4

Fl. 111

pp *ffff* 6:4 *ppp* *sffz* *fp*

Fl. 112

sffz *pppp* 5:4 *f*

Fl. 113 *pp sfz* *pp sfz* *sfz* *sfz* into flutter

Fl. 114 *sf* *sffz* *pp* *ffff* *sffz*

Fl. 115 *fff* *fff* *f* *sffz* *ff* *fff*

Fl. 116 *fff* *ffff* *sfz* *mf* *sfz* *sffz*

Fl. 117 *ffff* *sfz* *fff* *ffff* *sffz*

Fl. 118 *ff* *f* *sffz*

Fl. 119 *mf* 6:4 6:4

Fl. 120 *f* 6:4

Fl. 121 *mf* *mp* *f*

Fl. 122 5:4 5:4

Fl. 123 *mf* *ffff*

Fl. 124 *fff* 5:4 *ffff* 6:4 *sfz*

Fl. 125 *sffz* *pppp* *ffff* 6:4

Fl. 126 *ffff* 5:4 *f*

Fl. 127 5:4 *fff*

Fl. 128 *f* *fff* 5:4 *sffz*

Fl. 129 *f* 5:4 *mf*

Fl. 130 6:4 *pppp* *fff* 5:4

Detailed description of the musical score: The score consists of six staves of music for a flute. Each staff begins with a measure number (125, 126, 127, 128, 129, 130) and a 'Fl.' label. The music is written in treble clef with a key signature of one sharp (F#). Measure 125 starts with an accent on a quarter note, followed by a rest, then a series of eighth notes with slurs and accents, and a final quarter note with an accent. Dynamics include *sffz*, *pppp*, and *ffff*. A '6:4' fingering is indicated. Measure 126 continues the eighth-note pattern with slurs and accents, ending with a quarter note. Dynamics include *ffff* and *f*. A '5:4' fingering is indicated. Measure 127 begins with a quarter rest, followed by eighth notes with slurs and accents, and a final quarter note. Dynamics include *fff*. A '5:4' fingering is indicated. Measure 128 continues the eighth-note pattern with slurs and accents, ending with a quarter note. Dynamics include *f*, *fff*, and *sffz*. A '5:4' fingering is indicated. Measure 129 continues the eighth-note pattern with slurs and accents, ending with a quarter note. Dynamics include *f* and *mf*. A '5:4' fingering is indicated. Measure 130 begins with a quarter rest, followed by eighth notes with slurs and accents, and a final quarter note. Dynamics include *pppp* and *fff*. A '6:4' fingering is indicated at the start, and a '5:4' fingering is indicated later in the measure.

Fl. 131

f *sffz* *fff* *mp* *f*

gliss

7:4 3:2

Fl. 132

sffz *ff* *mp*

out of flutter

Fl. 133

mf *ffff*

out of flutter

7:4

Fl. 134

f *fff*

into flutter

Fl. 135

f *pp* *mf* *ppp*

out of flutter

rubato

sing diamond notes while playing

oo-----ee

Fl. 136

sffz *pppp* *pp*

tr

11:8 10:8

Fl. 137 *pppp* *mp* *mf* *tongue ram*

7:4 11:8 5:4

Fl. 138 *p* *mp* *sfz* *into flutter* *tongue ram*

12:8 9:8 5:4

Fl. 139 *f* *mp* *mf*

13:8 10:8 13:8

Fl. 140 *p* *pppp* *ppp*

5:4 14:8 12:8

Fl. 141 *sfz* *fff* *mf*

6:4 5:4 7:4

Fl. 142 *f* *mf* *into flutter* *out of flutter*

10:8 7:4 7:4

Fl. 143

mp 15:8 14:8 10:8 15:8

Fl. 144

ff mp f 11:8 5:4 10:8 *mp*

Fl. 145

mf 11:8 *tr mp* 12:8 *p*

Fl. 146

mf sffz 5:4 *mf* 13:8 14:8

Fl. 147

sffz 11:8 *sffz* 7:4 *fff ppp*

Fl. 148

p 6:4 *tr pp* 7:4 *pp*

sing diamond notes while playing

Fl. 149

pppp *p*

5:4

Fl. 150

mp *mf*

12:8 5:4 11:8

Fl. 151

pp *mf*

10:8 6:4

Fl. 152

f *ff*

15:8 13:8 15:8 11:8

Fl. 153

fff *mf* *ffff*

5" 4:3 5"

Th 1 3G#|23 Tr2 Bblever gizmo
B foot

Fl. 48tet 155

mp *mf* *p* *mp* *mf* *f*

3:2 12:5 3:2 3:7 5"

Grave ♩ = 50

Fl. 157 *ffff*

15:8 9:8 15:8 15:8

Fl. 158 *ffff*

10:8 10:8 9:8

Fl. 159 *ffff*

13:8 13:8 13:8 11:8 14:8

Fl. 160 *ffff*

15:8 14:8 11:8 7:4 11:8

fff

Fl. 161 *ff*

12:8 5:4 9:8

f

Fl. 162 *fff*

9:8 14:8 12:8

fff

Fl. 163

3:2 *mf* 9:8 9:8 12:8 *mp*

Fl. 164

15:8 *mf* 13:8 14:8 10:8

Fl. 165

9:8 *f* 5:4 13:8 *fff* 12:8 14:8

Fl. 166

f 14:8 9:8 *ff* 7:4 *fff* 7:4 *mp*

Fl. 167

mf 13:8 *f* 13:8 7:4 *ff*

Fl. 168 *fff* *tr* *out of flutter* *ffff* *11:8*

Fl. 169 *f* *tr* *ffff* *14:8* *5:4* *11:8* *7:4*

Tempo Rubato

Fl. 170 *pp* *ppp* *9:8* *sing diamond notes while playing*

Fl. 171 *pppp* *pp* *p* *mf* *00-----ee* *hold C# over rested fermata* *voice and flute invert*

Fl. 172 *a tempo* *p* *pp* *mp* *9:8* *15:8* *13:8* *14:8* *11:8*

Fl. 173 *ffz* *p* *pppp* *7:4* *13:8* *14:8* *10:8*

Fl. 174 *mf* 13:8 *f* 12:8 *in/out of flutter* 14:8

Fl. 175 *f* 14:8 *mf* 5:4 *mp* 10:8

Fl. 176 *mp* 15:8 12:8 10:8 *sfz* 10:8 *tr* 11:8

Fl. 177 *mf* 14:8 15:8 *ff* 15:8 *f* 14:8 12:8

Fl. 178 *f* 14:8 12:8 *ff* 15:8 *mf* 15:8

Fl. 179 *in/out of flutter* *f* 14:8 *ff* 11:8 12:8 10:8

Fl. 180 *ff* 11:8 15:8 15:8 10:8 *fff*

Fl. 181 *fff* 11:8 15:8 14:8 14:8 *mf*

Fl. 182 *f* 3:2 *out of flutter* 13:8 *ff* 6:4

Fl. 183 *f* 9:8 *ff* 11:8 *fff* 13:8 *mf* *f* 10:8

Fl. 184 *fff* 9:8 *f* *fff* 15:8 14:8 *ff*

Fl. 185 *ff* 13:8 12:8 13:8 *fff* 11:8 13:8

Fl. 186 *ff* 9:8 *fff* 14:8 *ff* 13:8 *f* 12:8

Fl. 187 *fff* 14:8 *fff* 15:8 *fff* 13:8 *fff* 15:8

Fl. 188 *fff* 10:8 *fff* 15:8 *ff* 14:8 14:8

Fl. 189 *mf* 11:8 11:8 12:8 14:8 12:8

Fl. 190 *mp* 13:8 12:8 11:8 *p* 14:8

Fl. 191 *mp* 12:8 10:8 13:8 14:8 9:8

Fl. 192 *p* *mp* *mf* 12:8 12:8 12:8 14:8 12:8

Fl. 193 *pp* *p* 13:8 11:8 13:8 11:8 10:8

Fl. 194 *mp* 6:4 14:8 15:8 14:8 15:8

Fl. 195 *mp* *p* 14:8 15:8 13:8 13:8 12:8 5:4

Fl. 196 *p* *pp* 13:8 14:8 9:8 9:8

Fl. 197 *ppp* 7:4

198

Fl.

pppp *ppp* *p*

199

Fl.

pp *mf* *mp* into flutter

200

Fl.

p *mp*

201

Fl.

mp *mf*

202

Fl.

ff *mf*

203

Fl.

pp *p* *mp* *f*

Fl. 204 *mf* 7:4 12:8 *f* 11:8 *ff* 12:8 *sf* 5:4

Fl. 205 *sfz* 7:4 6:4 12:8 *f* 7:4 *fff* *mf* 12:8

Fl. 206 *f* 13:8 *p* 3:2 *mf* 15:8 15:8

5
10
Fl. 207 *mp* 12:8 *mf* 11:8 5:4

Fl. 208 *mp* 15:8 *mf* 14:8 5:4

Fl. 209 *f* 7:4 *ff* 3:2

Fl. 210 *pppp* *mf* *fz* 13:8 *tr* 7:4

Fl. 211 *ff* 15:8 5:4 6:4

Fl. 212 *mf* 6:4 *into flutter*

Fl. 213 *f* 14:8 *mf* 11:8

Fl. 214 *mf* 11:8

Fl. 215 *ff* 9:8 *fff*

This musical score is for a solo flute piece, spanning measures 210 to 215. The notation is in treble clef with a key signature of one flat (B-flat). The score includes various dynamic markings, articulations, and slurs. Measure 210 starts with a *pppp* marking and a slur over a series of eighth notes. It then transitions to a *mf* marking and a slur over a series of eighth notes, followed by a *fz* marking and a slur over a series of eighth notes. Measure 211 begins with a *ff* marking and a slur over a series of eighth notes. It then features a *mf* marking and a slur over a series of eighth notes, followed by a *fz* marking and a slur over a series of eighth notes. Measure 212 starts with a *mf* marking and a slur over a series of eighth notes, followed by a *tr* (trill) marking and a slur over a series of eighth notes. Measure 213 begins with a *f* marking and a slur over a series of eighth notes, followed by a *mf* marking and a slur over a series of eighth notes. Measure 214 starts with a *mf* marking and a slur over a series of eighth notes, followed by a *tr* (trill) marking and a slur over a series of eighth notes. Measure 215 begins with a *ff* marking and a slur over a series of eighth notes, followed by a *fff* marking and a slur over a series of eighth notes.

Fl. 216 *f* 6:4 *ff* 13:8 *fff* 7:4

Fl. 217 *mf* *fff* 15:8 7:4

Fl. 218 *ff* 9:8 *fff* 14:8 *sf* 5:4

Fl. 219 6:4 *ffff* 12:8 *mf*

Fl. 220 *ff* 13:8 *fff* 15:8 *f* 6:4

Fl. 221 *ff* 13:8 *f* *tr* 11:8 *ff* *tongue ram* 6:4 *sfz*

Fl. 222

f *ff* *fff*

Fl. 223

mf *f* *mf* *mp* *f*

Fl. 224

mf *f* *fz*

Fl. 225

mf *mp* *f*

Fl. 226

f *ff* *fz*

Fl. 227

f *mf* *ff*

228
Fl. *gliss*
p 13:8 *mf* *sfz* *fz* *sffz*

229
Fl. *mp* 13:8 *mf* *f*

230
Fl. *mf* 10:8 *sffz* *mp* *fff* *pp* 5:4 *sffz*

231
Fl. 10:8 *mf* *f* 13:8 *p* *mf*

232
Fl. *mp* 13:8 *fff* 5:4 *mp* *fff*

233
Fl. 14:8 *mp* *ff* 12:8

Fl. 234

mf *ff* *sffz*

13:8 9:8 3:2 3:2

Fl. 235

Moderato (♩ = c. 108) *sing diamond notes while playing*

mf *f*

3:2 3:2 3:2 3:2

Fl. 237

f *mf*

3:2 3:2 3:2 3:2

Fl. 239

ff *f*

5:4 5:4

Fl. 241

Spirito *accel.*

mp *ff*

13:10 13:10

Fl. 243

Vivace ♩ = 90 *rubato*

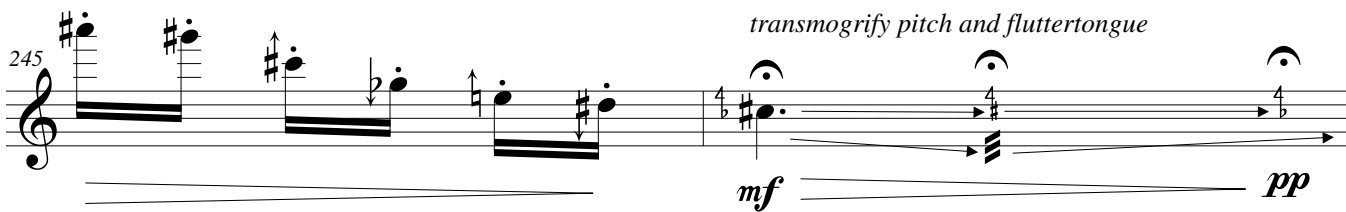
portamento-gliss

f

3:12 3:12


a tempo *fermata-ma non troppo*

Fl. *transmogrify pitch and fluttertongue*

245 

mf *pp*

Fl. *p* *mp* *mf* *ff* *fff* *f*

247 

Th 123 G# | 23 Tr2C#

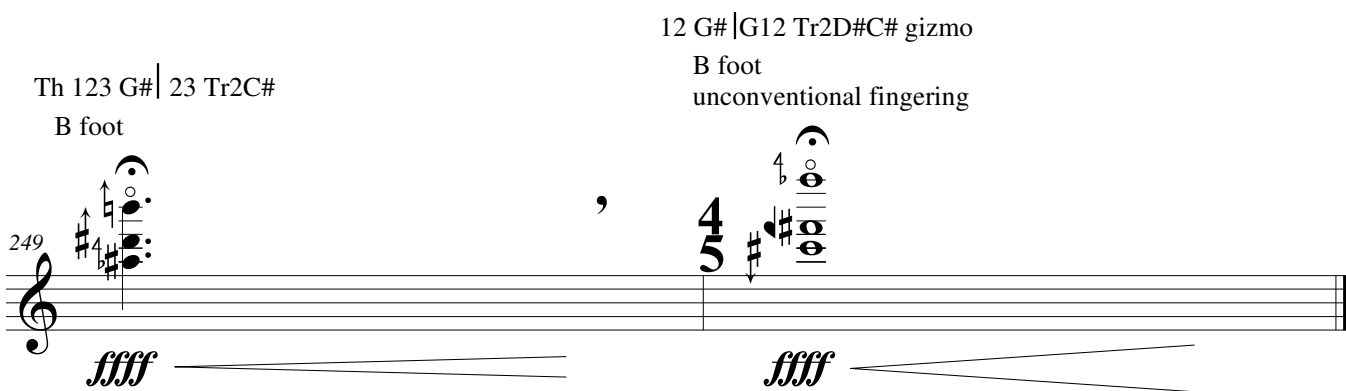
B foot

12 G# | G12 Tr2D#C# gizmo

B foot

unconventional fingering

Fl. *fff* *fff*

249 

(@ 16-18 minutes)